

LAUNCHES HERE AND THERE AT THE ENTERTAINING SIGHTS OF THE STAGE AND PHOTOPLAY

NEGLECTED WIFE, THE PATHE SERIAL

Further Adventures of the Woman Left Alone, Her Husband and the Other Girl

CHAPTER XII—"Embittered Love" ... By JOSEPH DUNN

YOU will stay until I can send a nurse" ... "The Doctor, replacing the gloaming ... "It'll be glad to," faltered Margaret, her ...

Why had the fates ordained that she ... "Oh, I—I'm glad you're awake," in flush ...

"Hello! Are you alone?" in the same ... "I don't know what those letters meant ...

"Oh, I—I'm glad you're awake," in flush ... "I'm staying until the nurse ...

He shook his head, gazing at her with ... "Oh, I—I can never thank you! But if ...

"I think I know now," bitterly, "I heard ... "The scorching color in her averted face ...

"What does he mean to you, Margaret? ... "It is something more?"

Her silence was a poignant admission. ... "So they stole these letters and were ...

"Oh, you mustn't blame him! It was as ... "I've loved him from the beginning."

"A man who is married? Who has no ... "I'm going away now before the election ...

"I'm afraid it won't be much of a trip ... "Then I'll only go to the landing," hurt ...

"But, dear, I'm not well—I haven't been ... "Well, there's nothing to keep you—go ...

"You'll be home for dinner?" pleadingly ... "If I can," curtly, and raising his hat ...

"I can," curtly, and raising his hat ... "I'm afraid I'll break down—if ...

"Well, there's nothing to keep you—go ... "Whenever you wish."

"Her lips quivered as she withdrew her ... "There was no time for further dis ...

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"Well, there's nothing to keep you—go ... "Whenever you wish."



An artist's impressions of the way in which the average screen vampire puts across different emotions: No. 1, rage; No. 2, love; No. 3, remorse; No. 4, jealousy; No. 5, entreaty; No. 6, desire that cinnamon bun instead of butter cakes be served with her tea; No. 7, indicating that the hero was poisoned by plaster of paris and not by overdoing his bean-bag exercises.

PHILLY'S ADOPTED SON TELLS OF SCRIPT CAREER

"Shan" Fife, Who Preferred This City to "The Big Town," Leans Toward Whimsical and Comic in Photoplay

IT MAY be a matter of no moment to the late czar or the Kaiser, but all Philadel ...



"SHAN" FIFE

Adrian Gil-Spear, Harry Chandler, Emmett Campbell Hall and Norbert Lusk were writing photoplays at or near Twentieth ...

Since he left Lubin, Shannon Fife has permitted no words of cloth to grow under his ...

Shannon's "adoption" of Philadelphia as the best city in the country to live and work in is interesting. A native of Dallas, Tex. ...

Early one morning a week later Kennedy entered his private office and with frowning concentration ...

"I'm going away now before the election—before our love compromises your career. Do not try to find me. We must seek forgetfulness in us both. ...

"I'm afraid it won't be much of a trip," with cold withdrawal.

"Then I'll only go to the landing," hurt at his unreceptiveness. As the car sped on, while Kennedy gazed out the window, wistfully she studied his profile.

"Of what was he thinking? It was not of his speech, though he had taken out some typewritten notes. Was it of Margaret Warner?"

"Horace," her gloved hand stole into his, and his fingers did not close over her. "Dear, after the election couldn't we go away for a few weeks—just for a little rest and vacation?"

"Vacation?" grimly. "It'll be months to catch up with my work."

"But, dear, I'm not well—I haven't been for weeks. I'm afraid I'll break down—if we don't get away soon."

"Well, there's nothing to keep you—go whenever you wish."

"Her lips quivered as she withdrew her hand. The car was slowing up and she was set. There was no time for further discussion.

"You'll be home for dinner?" pleadingly, she heaped out.

WHAT ARE THE BEST RECORDS FOR GUARD?

Wherein an Answer to the Problem of Military Music in Camps Is Attempted

By the Phonograph Editor

A letter to the editor of the EVENING LEADER, printed during this week, told of a real need of national guardmen camped in various parts of the State. It stressed the fact that most all soldiers here they of the land or the sea, like music passionately.

The particular instance that the correspondent brought up was the case of a company in the Third Infantry, N. G. P., who, deprived of the common joys of shows and the movies, had formed a talking-machine club. They had bought a communal phonograph and were enjoying it tremendously.

There is much to be said for this project, especially as the idea, if it has not already become popular, is likely to be so soon, so does the content of camp amusement spread. Kind-hearted folk who hasten to comply with the EVENING LEADER's correspondent's wish, must remember, on the other hand, that not all sorts and conditions of music are suitable for the life of tents and bayonets. To send to one's Sammie friend such "deep stuff" as the adante of Beethoven's fifth symphony, or such delicate trifles aslieder sung by artists of slight vocal stature, negates a last humorous sense or a polemic viewpoint.

But there are countless records that would be appreciated equally by the musically unplaced among the unformed.

Some discs that might well find their place into the guardmen's traveling kit are easily decided on. To be sure, there are lots of lively modern numbers, ranging from the new American patriotic songs to the stentorian jazz band. But in most cases the owners of these records will hardly have wearied of such recent purchases. By going through that neglected drawer where your collection of Greek and Latin records (in many forms), army bugle calls (these should be particularly interesting just now), "A Day at West Point," "The Death of Custer," "The Drummer Boy," "The First Brigade," "Keep the Home Fires Burning," "The Old Brigade" and "The Soldier's Farewell."

There are also many marches, not strictly in character, that have the swinging tempo and stirring rhythm so beloved by the soldier. Operatic numbers of this kind are frequent. And remember, what may sound like a very inferior record to you, just because you have played it so often, or because it has shown signs of wear, will be a musical godsend to those whose usual

melodic treats are the croaking of frogs or the whistling of passing trains.

Columbia also offers a fine selection of military numbers. This is, indeed, too large for generous citation in this column, but a few may be mentioned: "The Boston Commandery March," "The Call to Arms," "The Girl I Left Behind Me," "Highlanders, Fix Bayonets," "The Battle of San Juan Hill," "It's a Long, Long Way to Tipperary," "The Midnight Attack," "Soldiers' Blood" and "Squad Right."

From the Edison laboratories come such entertaining things as their medleys of American patriotic airs and war songs. These include many of the most popular compositions in their separate classes. The New York Military Band plays them, and there are other Edison which will be suitable for a soldier collection.

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AT 7 DANCED IN VIENNA; NOW SHE PREFERS U. S.

Albertina Rasch Quits Operatic Stage for Art Work in "the Varieties"

When little Albertina Rasch entered the Imperial Opera School of Vienna at the age of seven, she little thought that she would be dancing throughout the United States on the "big time" at any future period. Rasch is about to make her second visit to this city as a headliner in "the varieties," and so her early life is interesting to survey. She comes to Keith's next week.

Before entering the "two-a-day," she confined her efforts to the grand opera stage and won many of her successes as a member of the Metropolitan and Manhattan companies. This season she is presenting a series of dances originated and staged under her personal direction. At Keith's she will be assisted by Constantino Kobloff and supported by a company, each of whom has been drilled and taught by her.

The danseuse comes by her honors through merit alone. She is a graduate of the school at Vienna. At fifteen she was teaching and at sixteen made her debut as a premiere of the Imperial Ballet. It was while dancing in Vienna that R. H. Burnside, directing genius of the New York Hippodrome, heard of the artist. He was seeking talent for American productions in London and Paris and made a trip to Vienna. After examining Miss Rasch's dancing he offered her a three-year contract to dance in America.

It was difficult to get a leave of absence, but after several attempts she was given a two-year leave and came to this country, making her debut at the Winter Garden, New York. So pleased was she with her American associates and surroundings that when she returned to her home she persuaded her father, a court official, to let her return to this land for an unlimited time.

So, in moving pictures we have nothing but the absolute truth! The actor is bared to his soul, stripped of his naked abilities, and placed in a glaring light; a camera is turned on him, and he is told to act. Every move that he makes, or fails to make, every motion that he registers, or fails to register, becomes part of the record, permanent and unchangeable. Let those who are fond of saying "You don't get real acting in moving pictures," think about this.

Tragedy Coming Back

It is inspiring to see the public giving enthusiastic support to modern tragedy again.—Marie Tempest.

The Pan

By CHARLES MURRAY

SWEATERS don't make athletes.

My tailor had a perfect fit Friday.

Eddie Cline is cultivating a hair lip.

Soup should be eaten and not heard.

Colored indoor golf — shooting craps.

AS SEEN BY NELL

Miss Brinkley's pen impression of Mae Murray, new Bluebird star, who has leaped into the national limelight by getting up a "letter of cheer" to Major General Pershing and his Sammees composing the United States expeditionary force in France.

Coliseum

ALICE BRADY

SCREEN MERCELES

IN SHOWING FLAWS

Actress From the "Legitimate" Finds Camera Cruelly Frank Toward "Green" Players

By MADGE KENNEDY

(Star of the picture, "Baby Mine" (Goldwyn), stage learns to depend, none of which is acting in motion pictures. And this respect the work is far more exacting than is acting on the legitimate stage.

When one has the support of a whole company behind him. If one actor makes a mistake another one, two, or maybe a dozen, will continue to cover it up, or if they cannot do that will so act that their performance attracts the attention of the spectator away from the blunder and focuses it on those. Not so with moving pictures. There every foot of film stands alone and passes before the critical inspection of the spectator, whose attention is undivided and whose eye is not so easily lulled by a mistake in acting stands forth all prominence during the brief moment that it rests on the screen.

Indeed, there are so many adjuncts to acting on which the performer on the stage learns to depend, none of which is available on the studio stage. There is, for instance, that wonderful sense of make-believe that comes of the darkened house in which your audience sits, that aura which hangs between the audience and the stage from the moment that the drop curtain is lifted. Then there are the vast spaces of the stage itself with all opportunities for a grand bit of stagecraft, the audience, and the varying effects which one may obtain through playing near to or far from the spectator, within plain sight of him, or partly or entirely hidden from his view. With the motion-picture player there is no such thing as off-stage work. Work that is not within focus of the camera is not within view of the picture fan, and there you are.

And then there are all the wonderful aids which come to the actor through mechanical and light effects, through noises and melodies, through the numberless tricks of the stage manager and the stage director—some of them as old as the bushkin of tragedy, some as new as the latest numbers of "The Follies." Of course, we have lighting effects in moving-picture acting, and when the picture is shown there is music. But these are not the same thing—they are not aids to the actor, supports to his work, in the sense that he receives aid and support on the stage.

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EVENING LEDGER PHOTOPLAY CALENDAR

EVERY SATURDAY, SUBJECT TO CHANGE

Table with columns for days of the week (Monday to Saturday) and theater names (Alhambra, Apollo, Arcadia, Auditorium, Belmont, Bluebird, Coliseum, Eureka, Fairmount, Frankford, Family, 56th Street, Great North, Imperial, Jefferson, Leader, Liberty, Locust, Market St., Overbrook, Palace, Park, Princess, Regent, Rialto, Ridge Ave., Ruby, Savoy, Strand, Stanley, Tioga). Each cell contains the play title and the actor's name.